THE WEEK AT THE OPERA.

Monday-"Mona," Mme. Homer as the heroine, together with Mme. Fornia, Messrs. Martin, Reiss, Hinshaw and Witherspoon. Mr. Hertz will conduct. TUESDAY—Extra night, "Rigoletto," with Mr Caruso as the Duke. Mme. de Pasquali will sing Gilda, Mme. Duchene Maddalena and Mr. Amato Rigoletto.

WEDNESDAY-At 3 P. M., "Hansel und Gretel," with Almes, Alten and Mattfeld as the two children and Mr. Reles as the Witch. In the evening "Il Trovatore," with Mme. Gadski as Leonora, Mr. Slezak as Manrico and Mr. Gilly as the Count. Mme. Cahier will make her first appearance at the Metropolitan, singing Asucena. THURSDAY-"Manon," with Miss Farrar

in the title rôle and Mr. Caruso as Des Grieux. Messrs. Gilly and Rothier will also be in the cast.
https://www.att.p.m. Parsifal, with Mme.

Fremstad as Kundry, Mr. Jorn as Parsiful, Mr. Witherspoon as Gurne-mans and Mr. Amato as Amfortas. In the evening at 8 P. M. Gluck's "Orfeo ed Euridice," with Mmes, Homer, Gluck Rappold and Sparkes. Mr. Toscanini conduct.

SATURDAY -At 2 P. M., "Otello," with Mr. Slezak in the title role, Mme. Alda as Desdemona and Mr. Scotti as Iago. At 8 P. M., "La Gloconda," with Mmes. Duchene and Wickham Messrs Martin, Amato and Segurola.

CONCERTS OF THE WEEK.

Sunday—Arthur Friedheim, plano re-cital, Carnegle Hall, 8 P. M.; Kubelik and Philharmonic Society, Hippodrome, 8:15 P. M. TUESDAY-Hauser-Saslavsky, plano and

violin concert, Waldorf-Astoria, 8:30 P. M.

THURSDAY—Mme. Jomelli's song recital, Carnegle Hall, 8:15 P. M.; Marum Quartet, Cooper Union, 8:15 P. M.; Henry Wolski, violinist, Carnegie Lyceum, 8:15 P. M.

SATURDAY-Harold Bauer's plano recital, Carnegie Hall, 3 P. M.

Some years ago Prof. Brander Matthews wrote an essay on the "Philosophy of the Preface." In it he said that when artists fell to talking about their art critics should sit silent and listen in order that they might learn something. This is most excellent and practical advice Not infrequently artists do fall to talking about their art. Sometimes it is in educational chophouses, where the choice and master spirits of this age congregate to exchange illuminating ideas across tobles and rabbits, and again it is in still more educational periodicals which carry into many happy homes the pieces that pass understanding.

Among those who have recently been talking about their art are such distinguished exponents of music as Alma Gluck, Riccardo Martin and Josef Hofmann. The last shall be first, merely because he is a piano player, and therefore needs the distinction more. Opera singers stand in a class by themselves and are set upon pedestals and worshipped by the prostrate populace sheerly because they do sing in "grand opera."

Mr. Hofmann recently emitted an interview in which he bewailed the lamentable state of contemporaneous music. sympathy in this place, for the state is a song or an impromptu or moment musi-"parlous," and if the allied Henries. Holt cale of a Schubert that was, for a prelude and Finck succeed in abolishing Beethoven or nocturne or polonaise or mazurka of a it will become still more so. It is a day Chopin that was; for a national opera by of trouble, and no man may say in what particular manner the lion and the lamb will finally lie down together.

to say to critics. He declares that "the me greatly more than that which was. I they do not understand. They do not set their horizon far enough away and are content to have their sight as short as their nose. If one is discontented at the history of candlesticks to see how and why modern candlesticks became bad. Without such a broad view and understanding he is more likely than not to any intelligent progress toward the bet-

tering of matters."

Mr. Hofmann is like many other critics of the critics. He either does not read what they say or does not understand it would have arrived at a different conclusion. Not reading it he might have made his point more happily by para-phrasing the words of Niai in "Mona," They cannot understand, they have no

The real trouble with the modern music critic is just diametrically the opposite of what Mr. Hofmann says it is. It is not that he does not regard the historical tears, wept because music does not cling to the basis on which it rested when it

know that the typical modern critic goes

MANNES SPRING CONCERTS. for Young Hearers.

Chamber Music Entertainments Designed

departure this year in giving a spring series of public recitals at Rumford Hall, 50 East Forty-first street, in place of the private series which have been so successful in the past. An interesting feature

of these concerts will be two special programmes for the young listener. These will

by Mr and Mrs. Mannes at their Belasco Theatre series this winter and were re-

WHET IS GON IN IS GON IN STATE OF MOZART OF Beethoven?

The mozart of Beethoven?

The mozart of Beethoven?

The mozart of Beethoven? have neglected to read the pregnant little "Conversation on Music" written by his own master, Rubinstein. It is a small book and Mr. Hofmann could easily read it on a rainy afternoon when the roads are not fit for automobiling.

"I feel," wrote the great planist, "that shall not live long enough now to enjoy the coming Bach or Beethoven, and that is sorrowful to me. My only solace is that I may still have the sameenthusiasm for an organ prelude or fugue of the Bach that for a sonata, a string quartet or a In this lamentation he shall receive deep symphony of a Beethoven that was, for the Gluck that was, to-day as ever. recognize the creation of to-day as an advancement in the art; and if it is, as you Mr. Hofmann very properly has a word say, only a period of transition, it interests rouble with the critics of modern music hope most assuredly to enjoy the future s they give no reasons. They feel, but Bach or Beethoven and to delight thoroughly in his new art.

"Oh. happy being! "After having accompanied Mme. Von to her carriage I returned to my with candlesticks, as William Morris was. studio and remained standing there med he should take a suffixiently long look itating whether it might not be the musical 'Götterdämmerung' that is now break ing upon us."

Rubinstein apparently regarded the future through his knowledge of the past. flounder hopelessly about than to make and unquestionably had much more faith in the gods of things as they were than in

those of things as they might be.

Again it seems improbable that the excellent Mr. Hofmann has read the woful comments of Felix Weingartner on "The when he does read it. The former is Symphony Since Beethoven." Surely that probably the case. If he had read it he eminent musician can discover no way of eminent musician can discover no way of judging of the future except by the past, and he finds the process extremely

couraging.
Or has Mr. Hofmann not been reading the critics who are also practitioners of confined himself to the disputative commentaries of the mere lookers on in Vito peep into the pages of some of the most in "Orfeo." of religion in the development of musical Christophe." Nor has he read the same Not Solomon in all his glory ever said a does no art, intended to enlighten the dark minds author's "Musiciens d'Autrefois." Ro- wiser thing than that. Mme. Gluck, ment." knows how and why the candlesticks have become bad.

But it is unnecessary to pursue this delectable topic further. Nothing is easier was the handmaiden of the Church and than to fall tooth and nall upon critics united two offices, one liturgical and the other purely decorative.

than to fall tooth and nall upon critics. The world hates them and joys to see them smitten hip and thigh. Mr. Hofmann may can it be that Mr. Hofmann does not rest perfectly secure in the trust that only some critic will rise to the defence

of his unholy craft and that those who are article we find some words which every not cri ics will pay little heed to his plea. student of singing ought to write upon his

PROFESSER PARKER'S

OPERA on MONDAY HIGHE

HOMER 4

ENRICO CARUSO TO TRIGOLETTO TUESDAY NIGHT

-010

Harken to the words of Alma Gluck and be wise. She is one of the contribu-tors to a series of articles written for Mr. McClure by distinguished singers. These the art of music? Has he perchance articles will be widely read because they to them. So harken to the words of Alma, enna? If that be the case he has failed the dainty soprano of the Elysian Fields

of the critics, is almost amusing. It is a main Rolland is one critic who studies however, neglects to tell us how to do ic. the third has been told many times by the candisticks and some of them invariably end the narrative with copious have become bad.

She says "Be cautious." We always are, known and why the candisticks and in the end we find that we have had conturied by honest teachers of singing.

She says "Be cautious." We always are, known have have had conturied by honest teachers of singing.

She says "Be cautious." We always are, known have have had conturied by honest teachers of singing. has tried to make us sing in a different way from the others. After passing Alma Gluck, who sings in "grand opera" through the mills of the dozen we find right now and whose picture can be seen that the voice has been ground exceeding right in the paper, has said it it will per-

small.

heart and carry there with him throughout his artistic life. They apply not only to the period of study but to that of public

MME FRANCES ALDA ES
ESDEMONA LA OTELO

MME FRANCES TO TELLO"
DESDEMONA SATURDAYS HATTINES

"The chief thing to work for at all articles will be widely read because they times is ease and certainty of tone pro-have heavily advertised names attached duotion. Learn if you can to make the tone with as little breath and effort as Gluck. And because the repetition of Caffarelli on technical exercises for six ness. In European theatres rehears are frequent and the young singers are possible, to strive for purity and beauty of voice, and a good beginning will have to peep into that he does not regard the historical perspective, but that he has his face so interesting of the most interesti does not impair the beauty of the instru-

career.

There is nothing new in this doctrine. hundreds of occasions. But because mail. haps attract more attention than it has But let us applaud the discretion of Alma n the books of Mancini and Tosi, who But let us applaud the discretion of Alma n the books of Mancini and Tosi, who article that the greatest trouble with the of them could not afford it at all if some Gluck. A little further on in the same taught far greater artists than Alma students of singing in this country is that kind friends did not furnish the means.

give a concert at the Waldorf-Astoria

on Monday evening, April 15, the proceeds of which will be devoted to the scientific research fund of the Treptow-Berlin Observatory, of which Dr. Friedrich S. Archenhold is director. Miss Destinn and Dr. Archenhold have been lifelong friends. Miss Destinn recently gave a reception in his honor. Applications for boxes and tickets may be mailed to Miss Destinn, Waldorf-Astoria.

Harold Bauer's Last Concert.

Harold Bauer, the distinguished planist

whose thoroughly artistic playing has

made him a firm favorite with the music lovers of this city, will give his last re-

gramme is as follows:

this fundamental truth by this young years. singer will have authority with many students it is accorded a place here in the hope that good may result.

PASQUALE

AMATO AS BARNABA

IN LA GIOCONDA

SATURDAY MIGHT

ble behind the orchestra rail at the Metropolitan Opera House and shake the very roof with their approval whenever Mr. Amato makes more noise than a trombone or Mr. Caruso causes the electric lights to tremble with the vibrations of his upper pupils. flat, it will be hard to convince young of pecuniary means. Two-thirds of those to whom heaven has given voices are as ingers that the shortest path to glory on the operatio stage is not by way of bellowing.

NOTES OF MUSIC EVENTS.

atre on Monday, April 8, at 8 p. m. Her programme will be of exceptional interest and will contain much new and valuable material. In addition to several new MS. songs by American composers Germany will be represented by Brahms, Russia by Tschaikowsky and Gretchaninow, Scandinavia by Grieg and Bjornson, Great Britain by Robert Louis Stevenson (an unpublished poem). Graham Miss Emmy Destinn's Concert.

Miss Emmy Destinn has arranged to programme will be entirely devoted to old negro songs and stories.

> Miss Dagmar Ruebner, a young American planist, daughter of Dr. Cornelius Ruebner, professor of music at Columbia University, will play Tschaikowsky's B minor concerto at to-night's concert at minor concerto at to-night's concert at
> the Opera House. The "Rigoletto" quartet will be sung by Miss Alma Gluck,
> Mme. Duchene and Messrs. Lambert,
> Murphy and Dinh Glily. Miss Gluck will
> also sing an Ave Marie composed by
> Signor Antonio Bellucci, first clarinetist
> of the Metropolitan Opera orchestra and
> dedicated. The Cardinal Remyella Me

On Wednesday evening at \$:15 Bach's

people do not talk in a popular vein.

Parents wish their children to "take

songs" at the end of the first three months.

Any teacher who is fit to teach knows that

this is wrong, but many of them have to

Then there enters the exigent matter

poor as the proverbial Job's turkey. They cannot afford to study long. Most

of them could not afford it at all if some

Miss Augusta Cottlow will give her

The spring festival tour of the New York Symphony orchestra beginning April 15 will carry the organization through the South and Middle West. Mr. Damrosch will carry with him a vocal quartet which will comprise Miss Gertrude Rennyson, Miss Corinne Welsh, Paul Albeure and Arthur Middleton.

phony Orchestra, will give the second of their recitals in the Myrtle Room of the their recitals in the Myrtie Room of the Waldorf-Astoria on Thursday evening, April 4. For this concert they will have the assistance of the Sasiavsky String Quartet, of which Mr. Sasiavsky is the first violin, Rudolph Rissland second violin, Hans Weissman, viola and Paul Kêfer cello. The programme will include the plano quartet in G minor by Mozart, sonata for plano and cello, on 58, No. 2, by Mendelssohn, and the

Lovers of music await with pleasurable

they are in too great a hurry. He later And it does not end there. Europe is intimates that from five to seven years of overrun to-day with American singers hard work are needed to prepare a singer singing in "grand opera" whose expenses for a career, and that then as a matter of are still being paid by friends in this country.

course success cannot be guaranteed.

to the "grand opera" stage.

IR MANNON

OPERA

Mr. Martin is repeating a truth which has often been proclaimed. The Ameri-Those who have friends to support them can student wishes to rush through in two are indeed fortunate, for the unfathomable years what a properly prepared pupil horrors of the struggle for an operatio would need five years to do. The usual foothold need not confront them. But notion is one year for tone and one for with others the case & indeed different. répertoire. Then a swift run and jump The salaries offered to these young singers are of one of two kinds, either so small In the good old days of bel canto, when as to be ridiculous or merely nominal, the singers of the golden age were trained. or in plain English, for publication only. it was not thought excessive to spend four The truth is that year after year the young years on tone alone, and there is a famil-American singer has to pay for appeariar story that Porpora kept the great ances.

Now there are more ways than one of paying. A man has to give money, but a young woman can avoid doing this. The means by which she may escape paying money for her appearances must be left to the imagination.

It need only be said here that the misery, humiliation, bitter disillusionment and open shame to which some young singers are put in order to fight their way to success in Europe are not to be described in any public print. It may be fully conceded that any woman who can rise to eminence in opera in spite of the conditions surrounding the business and rise with a clean heart and unsulfied honor is indeed entitled to all the glory that the most splendid triumphs of an operation

career can bring to her.

Europe is strewn with pitiful wrecks.
One finds them hiding away in remote places striving to forget their wretched experiences. This writer has talked with some of them, and he regards it as a solemn duty, when opera singers are telling of the golden promise of their profession and the way to attain it, to say that it is not from the idols of the lyric stage, but from these forlorn and battered spirits brooding in the gloom of Europe's dark retreats that the possible tragedies of the career must be learned. A young woman should be marvellously certain of herself and her powers before she goes to begin an operatio career in Europe.

It is a significant fact that the best and the worst country in Europe for the young singer is Italy. Conditions are the most difficult and the most trying, but a good voice and a fair amount of dramatic temperament will carry one further after the start is made than anywhere else. In France the greatest difficulty is to obtain an appearance at all. But after getting it there is still more trouble. Chauvinism reigns supreme in Paris.

If Fremstad were to go there and sing Brunnhilde in "Götterdämmerung" as she sang the rôle here lately in the "Ring" performance, the Parisian papers would all praise her kindly, and add that of course it was nothing like as good as the impersonation of "our own Breval."

The appearance is hard to get, as we have said, and the position is difficult to maintain afterward. But provided the artist is not too great, there is a fair chance for a young woman in Paris. If she is very pretty and has a good voice she will please the French operagoers. Girls like Bessie Abbott and Sybil Sanderson or Emma Eames in her early days have a far better outlook in the French capital than Lilli Lehmann or Margarete Matzenauer. Paris always feels called upon to defend itself against stars of their magnitude. In Germany American singers have in

recent years done remarkably well. It is a good field for them. The language is not difficult for the English speaking singer and the standard of voca! excellence is so low that an ordinarily good singer who has learned to enunciate German clearly and has acquired some stage routine can hope to find occupation in the Fatherland.

Why do not the young singers begin right here? The answer to that is that their countrymen will not let them. The American operatic public demands

stars of the first magnitude. It will not listen to promising young singers in the great rôles of the principal works. Hence if a beginner is engaged for the Metropolitan, she must be satisfied to sing very small parts for from five to eight years. By that time she is thoroughly identified with such rôles in the public mind and would not be accepted in a eading rôle even if she were a Patti.

She must go to Europe and get a reputacion before her countrymen will accept her. And there is something more. She really needs the European training because it is not possible here to call full stage rehearsals for the sake of a youthful aspirant, and hence most of them do, not get sufficient instruction in stage busi-Lilli Lehmann, in her "How to Sing," de- drilled rigorously in action and general clares that preparatory studies ought to occupy not less than eight years. These The whole me

The whole matter is full of complica-tions. But without doubt the operation career looks so attractive to the young who view it from before the footlights that they will not easily be deterred from trying to break through the stage door. gratify the foolish parents or lose their It may be well for most of them to remember that there are about 10,000 students of singing in New York alone. The percentage of them that will ever be heard of is very small indeed. But when they have finished their work and most of them have sunk into obscurity their places will be taken by 10,000 more. W. J. HENDERSON

Kitty Cheatham's annual Easter matinee will take place at the Lyceum The-atre on Monday, April 8, at 8 p. m. Her

dedicated to Cardinal Rampolla. Mr. Carle Salzede will play some harp solos. The orchestra will be conducted by Mr.

"St. Matthew's Passion" will be sung by the choir at St. Bartholomew's Church. The soloin's will be Grace Kerns, so-prano; Mrs. Benedict-Jones, alto; Reed Miller, tenor; Frederick Weld, barytone, and Frank Crozten, bass. The choir boys Suite in G minor Bach
Sonata in F sharp minor Schumann
Prelute.fugue and variations.Cesar Franck-Bauer
Ondiue Maurice Ravel
Children's corner Debussy
Polosaise in E flat minor Chopia

of the Cathedral of St. John the Divine will assist in the first chorus. This per-formance is free to the public and is the last of the series of Lenten recitals which have been given at this church.

only New York recital at the Belasco
Theatre on Sunday afternoon, April 21.
The programme will include selections by
Bach, Chopin, MacDowell, Debussy,
Rachmaninest and Liapounest.

Paul Althouse and Arthur Middleton.

Miss Isabel Hauser, the well known and talented planist, and Alexander Saslavsky, concert master of the New York Symop. 58, No. 2, by Mendelssohn, and the Dvorak plane quintet, Op. 84, which the

artists are giving by request. anticipation the great festival of Irish minstrelsy called a "Fais Cool," which un-

der the auspices of the Gaelic Society of this city will be held at Carnegie Hall on Easter Sunday evening, April 7, 1912. The object of the festival is to truly represent to Americans the musical and literary culture of Ireland. No effort will be spared by the society, which is composed of the most prominent Irish-Americans in the city, to make the festival a credit to Ireland.

The festival last year was given by Victor Herbert, one of the members of the society, and his orchestra. This year Miss Alice Nielsen, one of the leading sopranos of the Metropolitan and Beston opera companies, will be the principal soloist and will sing several of the matchless melodies of Ireland, including "The Blackbird (in Gaelic), "Savourneen Doelish," "The Harp in the Air," "The Last Rose of Summer," &c.

The People's Choral Union will sing Mendelssohn's oratorio "St. Paul" next

The People's Choral Union will sing Mendelssohn's oratorio "St. Paul" next Tuesday evening. April 2, at 8.15, in the great hall of the College of the City of New York. Dr. Frank Damrosch will conduct. Prof. Samuel A. Baldwin will be at the organ and Mrs. Edith Chapman Goold, soprano; Miss Mary Jogdan, contralto; William Wheelev, tenor, and Frederick Wheeler, bacz, will be the assisting artists. Admission to the performance will be free to the public and no cards will be required.

Why We Rap on Wood. From the Farm and Fireside

From the Farm and Fireside.

The superstition of rapping on wood when one has been betraved into boaseing of a special bit of luck, like immunity from illness, dc., is of German origin. The rape were supposed to drive away evil spirits vexed by vaunted happiness or any piece of good fortune.

The three rape originally signified the three persons of the Trinity, Father, Son and Holy Ghost, and the necessity for rapping on wood was because that was the material of the cross.

very successfully in London and Berlin.

Opus 3 and 4 are songs and plane places of probably a larger number of admirers the world and last season she appeared in a number of concerts with Mr. McCormack when he made his first concert to ur.

De Pachmann, however, is not going to this country she made a tour of the world and last season she appeared in a number of concerts with Mr. McCormack when he made his first concert to ur.

The sonata a work of great beauty and melodic appeal.

MacDowell Chorus C encert.

The concert to be given by the leaving the country it is with the regrets in growing the world and last season she appeared in a number of concerts with Mr. McCormack when he made his first concert to ur.

The programme for the McCormack concert will be entirely out of the ordinary and from these special numbers and in which repertoire gives him the most pleasure to perform and which assures his hearers of listening to him at his very best. Mr. and Mrs. Mannes are making a new

The concert to be given by the MacDowell Chorus in Carnegie Hall on Wednesday evening, April 17, is a special one given for the benefit of the MacDowell be played on Friday afternoons, April 12 and 19. Mr. and Mrs. Mannes believe that the musical taste of the young is best developed by listening to chamber music in its simple forms.

The other programme of the series of Tuesday afternoon, April 16, will be devoted to three modern works by German, Italian and American composers. The "Suite im Alten Styl," by Reger, and the Wolf-Ferrari sonata movement were both played for the first time in public by Mr. and Mrs. Mannes at their Belasco

Farewell to De Pachmann.

mack when he made his first concert tour.

The programme for the McCormack concert will be entirely out of the ordinary and for the most part will be given in English. Mr. McCormack will be heard in several operatic arias and furthermore will sing a number of Irish ballads, while Miss Narelle will render some Irish ballads, but the greater part of her selections will be old Irish songs.

The Kneisel Quartet.

The Kneisel Quartet will give its final concert of the season at the Hotel Astor on Tuesday evening, April 9, at Astor on Tuesday evening, April 9, at 8:15 o'clock. The Beethoven Septet, which was received with such great interest at the concert of the Bohemian Club on March 3, will be played again, Messrs. Leon Leroy, Ludwig Manoly, Ugo Savolini and Xavier Reiter being the assisting artists. The other numbers on the programme are the quartet in C major, op. 59, No. 3, by Beethoven and the quintet in F major, op. 88, by Brahms, with Mr. Josef Kovarik assisting.

John McCormack's Concert.

received with enthusiasm. The American novelty is a sonata in manuscript by Daniel Gregory Mason, the well known writer and lecturer on musical topics. His best known books are "From Grieg to Brahms," "Beethoven and his Foreguners," and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the pianist himself, and he has repeatedly announced this to the various interguners," and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the pianist himself, and he has repeatedly announced this to the various interguners," and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the pianist himself, and he has repeatedly announced this to the various interguners," and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the pianist himself, and he has repeatedly announced this to the various interguners, and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the pianist himself, and he has repeatedly announced this to the various interguners, and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the pianist himself, and he has repeatedly announced this to the various interguners, and "The Romantic Composers." April 13, in Carnegie Hall, is the wish of the distinguished Irish balladist who has been sharing with Mr. McCormack the successes of the tour. Miss Narelle's resources as a singer have gained for ing the season. Despite his 22 years of the true flowers who have approached him during the season. Personal provides an accesses of the season in Carnegie Hall on Bunday evening. April 14, he will have the assistance of this season in Carnegie Hall on Bunday evening. April 14, he will have the assistance of Miss Marelle is to make his last appearance in New Hall on Bunday evening. April 14, he will have the assistance of Miss Marelle, the distinguished Irish balladist who has successes of the tour. Miss Narelle's resources as a singer have gained for her the favor of musical tour provide have the provide have the provide